/225 cont./

353 and arm bands, while on and in front of the stand lie pipes and
778 carved figures. All these things are sacred: the Indian calls
[782] them "Nhande-Yara-Mbaé" (things of our lord). A small cross
778 is hung around children's necks to protect them from harm.
789

142
291
301
534
778
304 ←
291
534
576 →

Fig. 3. A Caiuás Indian with the adorned cross, the gourd rattle, and a large tembetá. On his head, a diadem. Otherwise he is in modern dress.

Fig. 4. Two men and a boy swing the gourd rattle in simple greeting.

778 Many adults also wear one. -- All this seems to be connected with Christianity. This is not the case, however.

The cross is an ancient symbol in the religion of the Caiuás.

• 539 The Indian Claudio, in the presence of his aged uncle and two
[124] other very old Indians, who supplemented his report, told me the following about the origin of things and the beginning of all that came into being:

[776] The supreme god of the universe is Nhande-Rú-Vussú (Our Great Father), whom the people also call Nhande-Yára (Our Lord).

/225 cont./

• 537 [776] His wife is Nhande-Sy (Our Mother). -- In ancient times this divine couple inhabited the earth. One day, however, the god ascended to heaven, while Nhande-Sy remained behind on earth (9). -- There the earth god, Curussú Nheengarú (the

9. Cf. Nimuendajú, "Sagen /Myths/," etc., pp. 317 f.

speaking cross), met her and was inflamed with love for her. He succeeded in winning the heart of the goddess. Soon afterwards, however, he left her. Now she went in search of Nhande-Rú-Vussú, but she /226/ did not know the way. She therefore asked the children in her womb. At first she received accurate information from them. As they became tired, however, they became inattentive, and finally they were mistaken and indicated the wrong way, which led to the house of the jaguar. At that time the jaguars were still human beings, hence "beginning of the jaguar" (10). The jaguar devoured the goddess and pulled

10. Cf. Schaden, "Fragmentos," etc., pp. 121 ff. and p. 122, who reports specifically on the origin of the animals. A comparison with the mythology of the Dêtoana, in which the animals originated as a result of the transformation of human beings, is interesting. Cf. my study, "Creencias /Beliefs/," etc. -- The Puruborá likewise speak of the "beginning of the jaguar"; this jaguar, still human, is called Karurá.

the children out of her womb in order to take them to his grandmother, who had scarcely any teeth and thus needed tender meat for her diet. The old one, however, took a fancy to the two boys and did not want to kill them. So they remained with her and were reared by her like grandsons. The two children were Guarahy, the sun, and Yasy, the moon. -- When they were only

/226 cont./

539 a few days old, they were already able to walk and knew how to make bows and arrows. Then they went hunting. They always brought home a great deal of tender meat for the old one.

142
302
291
516
793
854

Fig. 5. The Indian village of Boróro, which stands between old and modern times. In the background, left, the old priest of magic with his adornment; the third man to the right of him is the subchief Ireneo, who is piously evangelical. Only in the case of the wife of the priest does one still see old adornment; otherwise all are in modern dress.

539 One time Cuarahy wanted to kill the wood hen, called jacú. But he shot three times and missed. And now the wood hen started to speak, for it is Guyrá Nheengatú, the speaking bird. It told the boy the story of his mother and advised him to kill the jaguars.

/226 cont./

• 539 Quickly the boys returned home with much fruit, the guavirá, and reported where they had found it. The whole family of the jaguar now set out with large carrying baskets in order to gather fruit. They all had to cross a river. The boys had built a bridge with their arrows. The wife of the jaguar, who was pregnant, went at the head of the procession. The jaguars followed her, and the grandparents of the /227/ jaguars came last. When they were all on the bridge, it collapsed; the jaguars fell into the river and were drowned (11). Only the wife

11. In connection with all this, cf. Nimuendajú, "Sagen," etc., pp. 319 ff.

was able to save herself by a long leap onto land. At this moment, however, she became an animal-jaguar and later gave birth to two sons, who came into the world as animals. -- Never again were there jaguars who were human beings.

The grandparents likewise saved themselves by quickly retreating from the bridge they had just stepped onto. -- Guarahy spoke to the jaguar-grandmother without making himself visible. She was so startled that she turned into a large wolf. -- The boys now took the jaguar-grandfather, the last jaguar-human, and turned him into a paca (a rodent). As such they killed him amid solemn ceremonies and put him into the /Fig. 6 appears here/ cooking pot. Since then paca may not be roasted, only boiled. They prayed over the cooking pot and blessed the meat so that it would become a food agreeable to human beings.

After these events the brothers set out to look for the spirit of the mother murdered by the jaguars. The spirit lived in the house of the falcon. -- The boys came to many rivers and reached the seacoast. A crocodile appeared there, and it served the boys as a riding animal; they mounted it, in order that it might carry them across the sea. The crocodile obeyed, to be sure, but before it reached the other seacoast it turned back. This performance was repeated, despite the violent remonstrances of the children. The latter finally jumped into the sea near

/227 cont./

793
291
237
292
301
142
304

Fig. 6. The two highest priests of magic among the Caiuás Indians. Both wear the poncho with fringes and tufts of feathers, which are clearly to be seen on the right poncho; on the left the huge chains of seeds cover them. Long strings with tufts of feathers hang down from the left diadem. The bracelets and lip-plugs are also seen.

• 539 the opposite coast and swam to land, where Jolo Grande, the stork, received them in a friendly manner.

He was fishing at the moment and hid the brothers in his basket under the captured fish. When the crocodile came swimming up in order /228/ to inquire about the children, Jolo Grande denied having seen them. Soon afterward he carried them to his house and served them the tastiest foods. The children did not wish to stay long and continued their journey. -- They came to the house of the owl and inquired about Nhande-Sy. The owl, known as deceitful, said she did not know anything, but the mother was not living in the house of the falcon. Scarcely had she spoken this lie when she turned into the animal-owl;

/228 cont./

539 before that she had been a human being, and, to be sure, "beginning of the owl" (12).

12. Cf. Schaden, "Fragmentos," etc., p. 111.

The boys entered many houses in order to look for their mother, and all the people who lived there turned into animals, so that the earth became populated with animals of all kinds.

Finally they came to the house of the falcon and addressed him. Then, however, the mother's spirit, which lived there, joyfully answered. All three now decided to ascend to heaven.

793
292
142
304
301
302

Fig. 7. Priest of magic with his wife. He has the poncho, chest bands with tufts of feathers, and a diadem similarly decorated; bracelet and lip-plug complete his official costume. The wife has a chest band with feathers and chains of seeds.

/228 cont./

• 539 On the way Yasý lagged behind, for he had found a girl whom he married. -- The mother sent Cuarahý to fetch his brother. Cuarahý observed that this was a bad girl, freed his brother from these bonds, and led him away to the gates of heaven, where Nhande-Sý was already waiting for her sons.

The three desired admission into heaven, but Nhande-Rú-Vussú refused because the boys were not his. He became violently angry and scolded mother and children. They, however, did not cease begging. God finally took pity on his wife and let her into heaven, but not the boys. --

Cuarahý and Yasý returned to earth. In doing so, they met their father, Curussú-Nheengatú. He created a new heaven for his sons, where they can live throughout eternity. --

/229/ Cuarahý was henceforth called Nhanderykeý. Curussú-Nheengatú made a cross and placed rings around it. Every day he added a new ring until the earth was finished. -- He was assisted in this work by his wife, Ivorý (flower), who bore this name because she suckled her children with nectar instead of milk; for her breasts were flowers, not like the breasts of other women. She is also called Mazirí.

778 822 The human body with outstretched arms is the image of the cross. --

776 The Caiuás picture Nhande-Rú-Vussú, Curussú-Nheengatú, and Nhanderykeý as adorned with feather diadem and feather belt, the gourd rattle in their hands and the lip-plug in their [778] lower lips. Curussú-Nheengatú, in addition, has a cross on his chest. -- Therefore these objects are sacred and are called "things of our lord." --- /Fig. 8 appears here./

776 539 829 191 Nhande-Rú-Vussú has a daughter who is called Tupa-Sý. She was abducted and married by Mbaé-Yara (lord of things). Many children issued from the marriage. Mbaé-Yara, also called Mbaé-Rú (father of things), is the creator of the nations. He created them in the following way: He beat one of his sons so violently that his tongue became dislocated and he began to speak Portuguese; he became the ancestor of the Brazilians.

/229 cont./

342
291
574
516
576
534

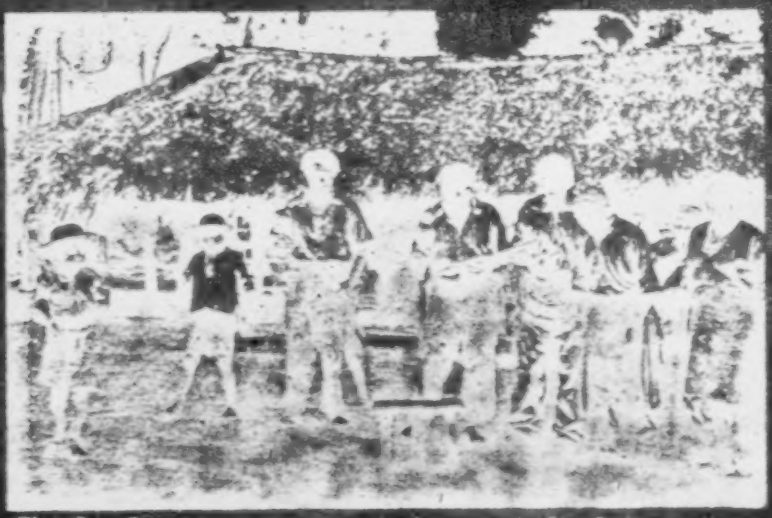

Fig. 8. Greeting ceremony upon the arrival of an honored guest: the men with the gourd rattles dance in front of the cross in the ground and recite the greeting formula; at the extreme right, a woman with the tacumbú.

• 539 776 829 191 Thereupon Mbaé-Yara likewise beat his second son, and he began to speak Spanish and thus became the ancestor of the Argentinians and all peoples who speak Spanish. He treated all his sons in the same way, and thus the various languages and the various nations arose. Only with the youngest son were matters different: in spite of cruel beatings, his tongue did not become dislocated, and thus he became the ancestor of the Paraguayans whose language is Guarani. Mbaé-Yara is also divine, but all his adornment is of iron. --

539 776 /230/ The spirit of evil is Anhá. Once he arranged a dance festival and invited Cuarahý and Yasý to it. The brothers appeared, though Cuarahý was very suspicious. He warned Yasý and forbade him to dance. But he did not obey. While he was dancing, he was suddenly seized by Anhá and thrown into the

/230 cont./

776 dreadful abyss Anharepý. Cuarahý grew wild with rage and
539 killed the majority of the Anhá. The survivors yielded to him and became tame. -- With the help of the termites, who were still human beings, that is, "beginning of the termites," Cuarahý found the limbs and the crushed body of Yasý. He carried all the parts up out of the abyss and put the body together again. Then Yasý awoke to new life, and the brothers returned to heaven. -- The evil souls of the slain Anhá, however, wandered restlessly through the world until the most recent times. Now, however -- so say the Caiuás -- they have gone into an invention of the whites: into the radio.

574
576
516
854
142
291
778
534
177
178

Fig. 9. Modern greeting of a guest, whereby the man of the house, with his wife, steps toward the guest and uses the Portuguese greeting. A remnant of the old tradition appears in the adorned cross and the gourd rattle, which he holds in his hand.

539 Nhande-Rú-Vussú opens the gates of heaven for the good
776 and just souls; the rest must remain outside and return to earth,
775 where they roam about until an Anhá overpowers them and takes them to Anharepý.

/231 cont./

796
516
291
778
534

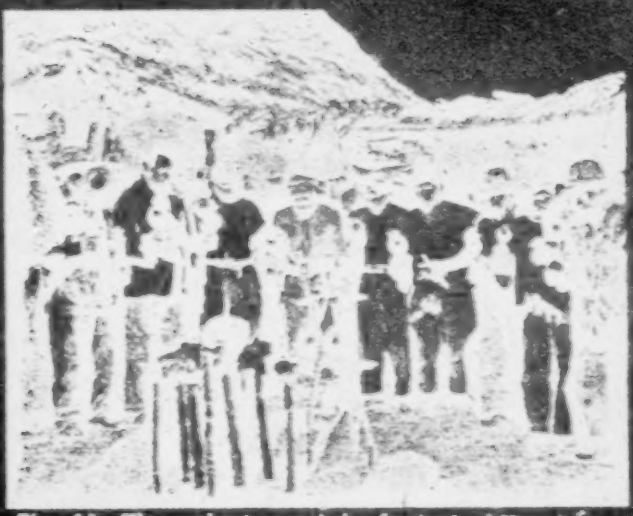

Fig. 10. The gathering and the festival of Yacairá in front of the chief's house. In the foreground the two stands with the cross and the calabash, around it the semicircle of men, singing and swinging the gourd rattles. One of them is holding a cross in his hand.

796
533
539
782
783

The song in the original text runs:

"Hangatú, ĭe rykeý, ĭe reté moãtyro, ĭe rykeý,
Hangatú, ĭe rykeý, ĭe curussú moãtyro, ĭe rykeý,
Hangatú, ĭe rykeý, ĭe yeguaka moãtyro, ĭe rykeý,
Hangatú, ĭe rykeý, ĭe curuseú warópyte moãtyro, ĭe rykeý,
Hangatú, ĭe rykeý, ĭe curussú warákambý moãtyro, ĭe rykeý,
Hangatú, ĭe rykeý, ĭe curussú wapétya moãtyro, ĭe rykeý,
Hangatú, ĭe rykeý, ĭe curussú warópyta moãtyro, ĭe rykeý,
Hangatú, ĭe rykeý, se curussú kuákuahá moãtyro, ĭe rykeý."

/232/

796 In connection with it, it is to be noted first of all that ẽe
• 539 rykeý is used instead of Nhanderykeý. Although Nhanderykeý
782 is the name of the god formerly called Cuarahý, its meaning
783 must not be overlooked: nhande means "we," "our"; rykeý is
533 the elder brother; hence, nhanderý-rykeý means = our elder brother. Thus it is understandable that in the song ẽe = I, mine, takes the place of "our." I shall now give the translation of the song:

"I wish, my elder brother, that my body be pure, my elder brother,
I wish, m. e. br., that my head be pure, m. e. br.,
I wish, m. e. br., that my diadem be pure, m. e. br.,
I wish, m. e. br., that my cross be pure, m. e. br.,
I wish, m. e. br., that my chest be pure, m. e. br.,
I wish, m. e. br., that the arms of my cross be pure, m. e. br.,
I wish, m. e. br., that the foot of my cross be pure, m. e. br.,
I wish, m. e. br., that my abdominal belt be pure, m. e. br."

This song, a sort of invocation, is addressed to Nhanderykeý, to the elder brother of the Caiuás, and asks for purity of the body
[176] and of the articles of adornment. Purifying power is attributed to the god. If in this connection one keeps it in mind that this god is identical with Cuarahý, the sun, one understands the deeper meaning of the invocation. Purifying and healing power is
[178] generally attributed to the sun. Hence in this song are revealed remnants of an old sun worship which probably was formerly widespread and more clearly marked. -- There is a second song that
796 539 533 speaks even more clearly for this interpretation; it runs:

1: Hanke--24 O-5 (ca. 1955) 1956 Sh44 Guarani Sh44

/232 cont./

796
• 539
533

"Hoĕri yahá, hoĕri yahá, ĭe resá.
Nhanderykeý mbaraká ĭe resá,
Nhanderykeý ha dĭyroký ĭe resá,
Nhanderykeý yeguaka ĭe resá,
Nhanderykeý kuakuahá ĭe resá,
Nhanderykeý tembetá ĭe resá."

Translation:

"Let us go, let us go, he has seen me.
Our elder brother, with the rattle he saw me,
Our elder brother saw me dance,
Our elder brother, with the diadem he saw me,
Our elder brother, with the abdominal belt he saw me,
Our elder brother, with the lip-plug he saw me."

This says that Nhanderykeý has seen the Caiuás paying him respect with rattle, diadem, abdominal belt, and lip-plug, as custom demands, dancing in honor of the god. Here too, of course, the sun god is meant, the one who sees everything and in whose honor human beings adorn themselves and dance. --

796 [776] [178] The festival of Yacairá, whose original significance as the god of night, darkness, and death the Caiuás have probably forgotten in part, goes somewhat differently. They attribute to him the weather and fertility. A certain variety of maize, called [622] saporó, is dedicated to him. He is venerated /233/ nowadays in connection with a gathering called by the chief. During it he combines other aims with the religious celebration. The inhabitants of all the villages appear in front of the house of the foremost chief. [743] [292] [534] [778] The priests are clad with the badges of their office, the other men carry crosses and gourd rattles, the women their tacumbú. Two stands are erected in front of the house: Against one is propped a large, adorned cross, and a few rattles are laid beside it. On the other stand rests a magnificent calabash displayed with the finest cotton fabric and hung with fringe. Inside [237] it is a second, smaller calabash encircled with bands and feather

/233 cont./

urging a return to Yacairá and the old gods. They then recited the song in honor of Yacairá. The text is as follows:

/234/

"Yahá yahečá itymbý aretey Yacairá
yahá yahečá itymbý-reté Yacairá
yahá yahečá itymbý-ridžui Yacairá
yahá yahečá itymbý-ryakua Yacairá
yahá yahečá itymby-rieté-ryakua Yacairá."

In continual repetition, as is customary, it says only this: "Let us go to see the maize plant of Yacairá." Then the parts of the maize plant are enumerated.

The above-mentioned meeting ended after the chief spoke again and referred to the new times, to the necessity for adaptation and schooling for the young people. -- The assemblage then withdrew amid singing and returned to their villages.

As long as the old priests of magic live, the ceremonies described will probably still be celebrated. But then their disappearance is to be expected, and the songs about Nhanderykey and Yacairá and many other things will fall into oblivion.

VI. Influence of the Environment.

Schaden, in his latest book, reports on this subject in detail. He examines the reactions of the various Guarani tribes of Brazil to their contact with the whites and the possibilities of their acculturation. In Chapter 8 he turns his attention to religion in particular and confirms that the tribal religion, in the main, continues to exist. To be sure, many Indians let themselves be baptized and call themselves Christians, but their Christianity is merely external. At this point Schaden indulges in interesting psychological opinions. He comes to the conclusion that the unique culture of the Guarani tribes of Brazil has received a blow to its vital nerve and that therefore all these tribes will be able to exist for a few decades at most.

/120 cont./

heaven, while the bad part remains going about on earth as a shade. Thus we notice that "sin" is simply a manifestation of the bad part of the human soul. At death the bad part of the soul, which the Mbüá call mboguá (Francisco also uses the word anguéry, more common in the other two subgroups of the tribe), goes to live in the cemetery: "at night, it does not know where to sleep, leaves, and goes that way."

From all this it is seen that, in spite of the tripartition of the soul -- originating perhaps, like the notion of "sinner," from a poorly understood Christianity -- it is a matter here, as has already been explained above, of a genuine psychological dualism. For, understood as the faculty of exteriorization of the man within the context of the community, the soul is divided, for the Mbüá, into social and antisocial inclinations. Badness or wickedness are equivalent to the tendency to quarrel, the spirit of rebellion. One trait, however, which seems to distinguish the Mbüá (and the Kayová) psychology from that of the Ñandéva is that in it the negative part of the human soul is connected less to the instinctive life of the human being.

The above psychological theory was recorded, as we said, among the Mbüá of the village of Rio Branco. Explanations obtained in other groups diverge from it. Thus, the religious chief of the Mbüá of Itariri /121/ admits the existence of four souls in each person, one located in the head, another one in the heart, and two that remain outside, caring for the individual. According to the textual words of the informant: Txeé irundy ñeẽkuéry areko; peteĩn areko txepyáre, peteĩn areko txeakãre, mokõi areko okápe, oñgarekóva txerehe.

Unfortunately the data that I have about the "psychological theory" of the Kayová are too desparate and incongruent for one to be able to attempt a systematization. It is certain that the Kayová, too, in a general way profess the dualist doctrine, more or less in the Ñandéva sense. The sublime part of the soul, of celestial origin, is the ñeẽ or ayvú, respectively ñeẽguẽ or ayvúkuẽ. For the less good part, they gave me the name anguéry

2: Schaden--197 E-4, 5 (1946-1954) 1962 SM4 Guarani SM4

/155 cont./

538 182 184 In spite of the variations from subgroup to subgroup, the folklore of the tribe is characterized by a common stock of beliefs and narratives, secular songs, and other elements, which on the one hand attests to its unity, and, on the other hand, makes it fit very well in the conjunction of folkloric traditions that represent the patrimony of the Tupí-Guaraní family.

538 177 In interethnic contact, the folklore appears to be a factor of relatively great cultural permeability. Perhaps it is possible to speak of the greater independence of folklore in comparison with other sectors, with the corpus mythorum, for example, much more intermeshed with the context of the culture, especially with reference to the ceremonial. In any case, this aspect of folklore appears to be an important factor of acculturation, as there seems to be no doubt but that, together with the folkloric elements properly speaking, transmitted from one group to the other, there are also implanted, little by little and surreptitiously, more subtle realities regarding the way of interpreting the world, realities that can contribute toward the formation of a new conception of life.

Particularly picturesque is the folkloric syncretism of the groups that have become acquainted with the great world in their migrations, incorporating the most disparate elements to the pre-
538 177 167 [648] existent stock. When, more than twenty years ago, the Mbiá of the present village of Rio Branco went to meet the President of the Republic for the purpose of obtaining ocean passage to Portugal, which they thought was closer to Paradise, the Government decided to send the band to the settlement of Pancas, in Espírito Santo. Some time later, however, they returned to the /156/ Paulista coast, after long peregrinations, during which they also crossed parts of Minas Gerais. Thus they were gathering many new things in their association with the rural population of the
•539 177 areas traversed. Among other things, they told me about avá poipé, an "Indian" who lives in the hollow of a rock, who does not have arrows and does not have at his disposal any weapon except his fingernails and a stone with which he strikes, he does not leave the hollow of the rock, does not go into the forest, lives in all the interiors, speaks a very difficult language, is provided with

2: Schaden--198 E-4,5 (1946-1954) 1962 SM4 Guarani SM4

/156 cont./

539 179 a chest of bulletproof steel, does not have joints in his knees, and, when he falls, he does not get up any more. -- In Minas Gerais, they told me, there are people with feet in the shape of the bottom of a bottle and who live only in pairs; when they have many children, they kill them and eat them. They suck the blood of their victims and leave only the skin. They do not leave the forest, are not civilized, and are dark in color, they have a foreign language and are "more wild beasts than people." The Indian Francisco told me he was once called in the forest by such a dangerous being -- he did not know the name, "it may be some curupira" /a mythological figure/ --, but he paid no attention and fled. "Tupã" did not allow anything bad to happen to him. In Minas, he added, the police and hunters set out to kill the bottle-foot, but he sucked the blood out of them (4).

4. /From p. 160 in the original source./ Concerning the bottle-foot, see, for instance, Barroso, 1932, pp. 254-257.

-- Another figure is that of the "bat Indian," with a human foot and light skin; he sees only at night and sucks the blood like the bottle-foot, but he is distinguished from the latter by appearing in groups of many people.

538 167 182 It is not my task here to discuss these and other beliefs, in part well known to our folklorists. I want only to point out that the circumstance that in their frequent migrations they crossed lands of foreign and, not infrequently, hostile tribes, must have given the Guaraní a special sensibility regarding this order of components [829] of the objective spirit. In tribal mythology itself fear and disdain toward foreign groups are very much alive, and there are frequent references in common conversation to the "wild Indians," demons or avá potyý.

2: Schaden--203 E-4,5 (1946-1954) 1962 SM4 Guarani SM4

/159 cont./

538 Before concluding these notes, I should also mention the
533 acculturative function of the folklore in the process of partial
184 homogenization observed in the contact among the Guaraní of the different subtribes. While, for example, in Itariri few Ñandéva individuals showed any propensity to let themselves be influenced by the religious ideas of the Mbüá recently arrived from Páraguay, there seems to be little reluctance, particularly among the youths, concerning the acceptance of their more or
• 539 less secular songs. Just as they knew the latest carnival tunes,
533 the young people sang the stanzas brought by the strangers. I shall reproduce some examples here:

1. Eru una karéra mbóguédýi nderyvý. Toguatáguatá. Opáma piára. (Bring a chair for your little brother to sit down. He can walk himself. That's the end of the fun.)
2. Kutxára ſomſaré, kutxára ſomſaré, rorſtoridjú ruſ jýimſ; araraklire nde yguátyrú rire. (He stole the spoon, he stole the spoon ... a leg, on the wooden branch, in the water vessel.)
3. Pétýguá miſ djaroguatá(va) (or: eroguatá), yvyrá-ſ, mbaraká katk /sic/. We go around smoking the little pipe, walking stick and mbaraká katú.)
4. Txereſ mombyry; ndavýái. Avaká poſ repoſ ndaúsêire; djuruá mbotavýve yvýguaré. (My place is very far away; I have not become used to it here. I do not want to eat the litter of pretty oxen; the Brazilian wants to deceive people.)
5. Édjú, txeiſú ſ, djadjogueroá; aiparivé riót rupépa, rupépa, ityryrú káſ, ityryrú káſ. (Come, my comrade, let us fight; it is my error! urupê /a kind of tree/ urupé, liver /Port. fígado, liver, bravery/ of macaco.) Judging by the explanations, it is a matter of orelha-de-pau /ear tree/.
6. Oré oroópotá pará ovái; oró ú ſuſ takuarý-poſ. (We want to go to the other side of the sea, in order to suck sugar cane.)
7. Djateraſ katú raé, txeryvý, pará ovái, djaá djirodjý, djaá yvý reé. (Let us two together, my nephew, go across the sea, let us take ourselves, well let us go -- from the earth -- together.)

2t Schaden--204 E-4,5 (1946-1954) 1962 SM4 Guarani SM4

/160/

539 533 8. Ẽguedy, tupã ray: djadjapó piêta porã, djadjapó piêta, overá. (Come down, son of God -- of thunder --, let us go to have a nice feast, let us go to have a feast, there is lightning.)

These texts, whose linguistic analysis does not belong here, remind one, in their syncopated form, of the guahú songs, common at all the chicha feasts of the Kayová. For our study, however, they more importantly reveal, as is expressed in several of them, a preoccupation about crossing the sea in order to find happiness in Paradise, a subject to which the following chapter will be devoted.

000 /The notes for Ch. IX appear here on p. 180 in the original source./

/161/

Chapter X

The Myth of Paradise in Guaraní Culture and Life

It seems undisputable that the mystical spirit dominant in all the sectors of Guaraní life can be understood on its own terms only when one considers the place of cataclysmology in the conjunction of mythical representations. The myths of the Flood, of the Universal Fire, and other cataclysms of the past are stories of exemplar function that are projected into the future as dangers hanging frighteningly over the destiny of humanity. The earth on which we live is condemned to destruction in the more or less near future, an expectation that cannot fail to be a reason for panic for those who live on it. Hence the psychic need to procure a plank of salvation, which the Guaraní finds in the myth of the Land without Evil, today a genuine element of his culture (1).

1. /The notes for Ch. X appear on pp. 176-178 in the original source./ With the statement that the myth of the Land without Evil is a genuinely Guaraní element, it is not intended to ignore the

2: Schaden--213 E-4,5 (1946-1954) 1962 SM4 Guarani SM4

/165 cont./

1. The Ñandéva

732
J31
[128]

It is our task here to distinguish between those Ñandéva who did not see the attempt to go to the Land without Evil crowned with success and those who have not yet attempted to reach such an objective.

Among the latter are the Ñandéva of southern Mato Grosso, of the village of Jacareí. They believe, it is true, that the world is coming to an end and that its destruction, which will happen by means of fire, should be interpreted as a consequence of the wickedness of human beings, particularly the white. But everything seems to indicate that the danger is not imminent. The place of refuge is Paradise, located in the sea, like an island of happiness. So long as the faithful of the Guaraní religion follow the prescriptions of fasting and sing with frequency and fervor certain religious songs (known as ñandé-aguydjé) instead of preoccupying themselves they will reach it without first passing through /166/ death. It is said that many years ago a whole community of Indians, while it devoted itself to those religious exercises, was floating over the waters of the sea, together with the house and the earth on which it was built, just as if it were the ark of Noah. The island thus formed is now Paradise, and Avámbaékuaá, "the knower of things," together with the group that he leads, lives there. -- It should be noted, however, that in the village of Jacareí the Indians have quite satisfactory conditions of existence. They do not have great difficulty in obtaining their sustenance, and in general the rhythm of their lives is not disturbed by the interference of foreign elements. Certainly, the dream of Paradise also exists for them, but there are no activating factors sufficiently decisive to transform it into an obsession.

[62]
[177]

For the sake of comparison with what has just been discussed, it is interesting to call attention to a story concerning the myth of Paradise collected by Nimuendajú at Araribá, thus among Indians who had already made the migration to the seacoast: "A young Guaraní once went to Rio, where he was very well received.

539
772

/166 cont./

539 772 He asked that they take him on as a sailor. They acceded to his desire and later he was entrusted with the command of a big ship. -- When he started the first voyage with the ship, there was a number of Italians on it. They went off to sea, passing from the blue water to the red, and from the red to the black. Then the sea swallowed up the ship, the Guaraní and all the Italians. But 'on the other side' everybody came out safe and sound. Then in the distance they saw an island and navigated in its direction, but the island receded before the ship and could not be reached. Then, finally, the Guaraní remembered the magic song of his tribe, and, after it was sung for some time, the island actually stopped and the ship could approach it. The Guaraní disembarked, but as soon as any of the others tried to follow him, the island started to recede. Then he ordered the men to wait until he returned, and he went toward the interior of the island, where there was a forest of fruit-bearing trees, some with flowers and some with fruits of every species. The chirping of the birds was heard, and from the recesses of the forest came the songs of the Guaraní, simultaneously with the stamping of the dancers and the sounds of the tacoá. Then the Guaraní went into the forest and nevermore returned. -- For a long time the men of the ship waited in vain for his return. As he did not appear, however, and the island withdrew at every attempt to disembark, they decided to go on. -- The Guaraní, meanwhile, now leads a good life. He is again in the midst of his people, and he does not lack anything, will not need to die" (9).

9. /From p. 177 of the original source./
Nimuendajú, 1954, pp. 50-51.

539 772 186 One of the notable features of his narrative, aside from the curious analogy with the Fortunate Island of the Karaíb /Carib/ is the discriminatory distinction /167/ between the tribal brother and the foreign individuals lumped together under the denomination of "Italians" /Port. "italianada"/ and not destined for paradisiacal happiness. No hope of entering the promised land is given to the foreigner, because of the simple fact that, not being a member

/167 cont./

539 of the tribe, it is impossible for him to be admitted to the
772 Guaraní religious community. Besides, those not belonging to
186 the tribe could not count on admission to the Land without Evil, because their propensity for irreverence and mockery, as well as the disorderly life that distinguishes them, are pointed out as the main cause of the threatening catastrophe. There is no doubt but that all this is not mentioned in the story reproduced above, but I have had the opportunity to hear such explanations repeatedly from the lips of the Indians themselves.

791 It is not a great step that leads from the accusation of a
829 stranger to self-incrimination. Every Guaraní knows perfectly
177 well that the disintegration of the culture in which he lives is a
182 direct consequence of contact with foreign individuals and cultural elements, but neither is he ignorant of the fact that he himself was unable to resist the tempting innovations, accepting them in the place of so many traditional elements. It is understandable that the results of the cultural contact, social disorganization among them, came to constitute for him an explanation of the fact that, in spite of all the religious fervor and the most intense efforts, the path that leads to Paradise is not revealed to him.

791 Formerly, it is told, Paradise was accessible to everyone, and
792 many found the way because they prayed confidently to Nanderykey,
178 the civilizer hero, asking that he come to look for them. The present-day Guaraní, however -- it is common talk among the Nandéva -- will reach the Land without Evil only after death, because they are full of vices and weaknesses.

[167] Nowadays the majority of the Nandéva, whose migrations ended decades ago, localize Paradise at the zenith, perhaps also by analogy with the Christian heaven. Among them, those who live near the sea and who, in the great majority, were even born there no longer cherish, as we see, the illusion of reaching it before
[177] their death. The myth, although mixed with Christian elements, nevertheless continues to exist.